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### III.—COMIC TERMINATIONS IN ARISTOPHANES.

#### PART IV.<sup>1</sup>

##### - τ η ς

The suffix -της when added to verbal stems makes nouns of agency; when added to the stem of the name of a city, country, or other locality, usually in the form -ι-της, it makes a gentile or ethnic name denoting an inhabitant of the place. The latter use is found in the following words:

Καρκινίτης, Vesp. 1505, for Καρκινίδης the epic equivalent of υἱὸς Καρκίνου (1501): 'Carcinite' or 'Carcinian' (cf. Κάρκινα) for 'Carcinus' mighty son'. So Κοδρίτης (adesp. 1044) for Κοδρίδης, and Κρονίτης<sup>2</sup> for Κρονίδης. Lobeck compares *Icaritis* for *Icaris* Propert. 3, 13, 10, *Culex* 265, *Oceanitis* for *Oceanis* Verg. Georg. 4, 341.

Πυκνίτης, Eq. 42, was suggested perhaps by the familiar 'Αρεοπαγίτης, since the two hills are not far apart. Δημος Πυκνίτης sounds like Πρωταγόρας 'Αβδηρίτης and such expressions. It was on the Pnyx that the general assembly of the people was held, and hence Demos is called a citizen of the Pnyx, like 'Uncle Sam of Capitol Hill'. Compare Στρούθιος, Av. 1077, formed from στρουθός 'sparrow' with the gentile adjective termination -ιος, in order that Φιλοκράτη τὸν Στρούθιον might correspond in sound and appearance to Διαγόραν τὸν Μήλιον.<sup>3</sup> The lines in which the two expressions occur (1072, 1077) are otherwise identical. The same ethnic suffix -ιος is employed in 'Οτοτύξιοι Av. 1042 (made from ὀτοτύζω so as to correspond to 'Ολοφύξιοι 1041), in Κερβέριοι Ran. 187 (from Κέρβερος, to resemble Κιμμέριοι), in 'Αχραδούσιος Eccl. 362 (ἀχράς, 'Αχερδού-

<sup>1</sup> Previous studies, of which this is a continuation, are Comic Terminations in Aristophanes and the Comic Fragments. Part I: Diminutives, Character Names, Patronymics (Baltimore, Murphy, 1902); The Termination -κός, as Used by Aristophanes for Comic Effect, A. J. P. XXXI 428-44; and The Suffix -μα in Aristophanes, A. J. P. XXXVII 459-65.

<sup>2</sup> See Bekk. Anecd. 22, 31, Poll. 2, 16.

<sup>3</sup> Στρούθιον δὲ εἶπεν ὡς Μήλιον, Schol.

σιος), in Κοπρεαῖος Eccl. 317 (κόπρος, Κόπρειος<sup>1</sup>); cf. Κομπασεύς Av. 1126 (κόμπος) 'Boastonian', Χωλίδης (so van Leeuwen for MS Χολλίδης) Ach. 406 (χωλός, Χολλείδης) 'Dicaeopolis of Cripple Creek', Κλωπίδαι Eq. 79 (κλώψ, Κρωπίδαι).<sup>2</sup>

Ταρταρίτης (adesp. 1160). "καὶ τὸ κωμικὸν Ταρταρίτης", St. Byz.

Τρυμαλίτης (adesp. 1169) is a comic epithet of Aphrodite made from τρυμαλιά<sup>3</sup> so as to have the appearance of a gentile name.

-της in Nouns of Agency.

νυστακτής Vesp. 12 (cf. Alciphron 3, 46), ἀποστερητρίς Nub. 730, ἀποστερητής adesp. 109. These *nomina actoris* take the place of attributive adjectives or participles, and through their suffixes of agency they personify the nouns they limit. In Nub. 730 γνώμην ἀποστερητρίδα is a 'robber notion': Strepsiades is still one of the uninitiated, and the poet purposely withholds from the unsophisticated pupil the adjective in -κός which he properly assigns to the philosophic teacher (728). And so in reply to Socrates' ἀποστερητικός Strepsiades is made to use ἀποστερητρίδα rather than ἀποστερητικήν. But later when he has evolved a sophistic notion, he employs ἀποστερητικήν (747) without hesitation.<sup>4</sup> For the use of a *nomen agentis* in place of a participle or adjective, compare *esuritor* 'professional hungryman' in Mart. 3, 14 instead of *esuriens*.

Nouns in -ισταί and -ασταί frequently denote the members of a cult-society or other club or association.<sup>5</sup> Πυθαγοριστής, from πυθαγορίζω<sup>6</sup> and the suffix of agency -της, is a Pythagorist or Pythagorizer rather than a Pythagorean (Πυθαγόρειος). The word was used to ridicule those so-called disciples of the philosopher who imitated merely the outward mode of life of the members of the school, and often exaggerated its peculi-

<sup>1</sup> Cf. Eq. 899, Plaut. M. G. 90.

<sup>2</sup> Compare in Plautus' Captivi 160-3 *Pistorienses* (*pistor*, *Pistorienses*), *Panicei* (*panis*, *Poenici*?), *Placentini* (*placenta*, *Placentini*), *Turdetani* (*turdus*, *Turdetani*), and *Ficedulenses* (*ficedula*).

<sup>3</sup> See Ath. 621 a for the meaning.

<sup>4</sup> Cf. A. J. P. XXXI 434.

<sup>5</sup> See Fraenkel, *Gesch. d. griech. Nomina agentis*, I, 175 f., 232 f., II, 71 f.

<sup>6</sup> Antiph. 135, 226, Alex. 220, and in the name of plays of Alexis and Cratinus Minor.

arities. It occurs in the title of a play of Aristophon, also in frgg. 9 and 12, and in Antiph. 160 (conj. Elmsl.). διαφέρουσι δὲ Πυθαγορικοὶ τῶν Πυθαγοριστῶν· ὅτι οἱ μὲν Πυθαγορικοὶ πᾶσαν φροντίδα ποιοῦνται τοῦ σώματος, οἱ δὲ Πυθαγορισταὶ περιεσταλμένη καὶ αὐχμηρᾷ διαίτη χρῶνται.<sup>1</sup> The Πυθαγορικτάς mentioned in Theocr. 14, 5 is "barefoot and wan", and in Alex. 197 it is said that "he must put up with scant food, filth, cold, silence, and sullenness, and must go without bathing".

In place of πωλήτης, the proper form of the noun of agency from πωλέω when it is simple and uncompounded, Aristophanes changing the termination with comic intent in Eq. 131, 133, 140 used πώλης, the form found in compounds only.<sup>2</sup> Compare "orthodoxy, heterodoxy and *doxy*". Shilleto compares *-monger* in English, and the words "A right monger i' faith" in Ben Jonson's Tale of a Tub II, 3. Just the reverse of this, namely, the use of the ending of the simple word in the compound form, may be seen in λαχανοπωλήτρια Th. 387 instead of the regular form λαχανόπωλις,<sup>3</sup> in συκοφάντρια Pl. 970 instead of συκόφαντις,<sup>4</sup> and in κωμωδοποιητής coined chiefly for the sake of the meter in Pac. 734 in place of the usual κωμωδοποιός, cf. τραγωδοποιός.

σκευοφοριώτης, Eupol. 264, for σκευοφόρος. The change of ending was made for fun (Pollux). Hemsterhuys first suggested that the termination was borrowed from εἰραφιώτης, a surname of Dionysus, or, as Meineke<sup>5</sup> conjectured, the god was addressed in jest as σκευοφοριώτης, in place of his solemn name εἰραφιώτης, cf. fr. 256.

τρισμακαρίτης Antiph. 168. μακαρίτης is substituted for μακάριος<sup>6</sup> in Pl. 555, because the poor man's life has so little pleasure in it that it is no life at all. But in Antiph. 168 there

<sup>1</sup> Schol. Theocr. 14, 5, and Suid.

<sup>2</sup> See Nicophon 19, Poll. 7, 196-9.

<sup>3</sup> Vesp. 497, Lys. 457, and scholl. Ach. 457, 469, Eq. 19, Th. 910, Ran. 840.

<sup>4</sup> Cf. *τερόφαντις* Plut. Sulla 13, schol. Soph. O. C. 681, C. I. G. 432, 434, 435, and *πρόφαντις* Trag. Graec. Frag. adesp. 425 N<sup>2</sup>.

<sup>5</sup> Frag. Com. Graec. I, 144 f., II, 530.

<sup>6</sup> μακαρίτης ὁ τεθνεώς, μακάριος ὁ ζῶν, schol. Aesch. Pers. 636, cf. schol. Ar. Pl. 555, Suid., and Ar. fr. 488.

is a shift of termination rather than a change of words, when the ending of *τρισμακάριος* is changed for fun to *-ίτης*, thus making the new and absurd formation *τρισμακαρίτης*.

*Varia.*

*συγκαλυμμός* (*οὔγκαλυμμός* Dawes) Av. 1496 for *συγκάλυμμα* (*ἐγκάλυμμα*), 'envelopage' for 'envelopment'. Compare *κάλυμμα*, *παρα-*, *περι-*, *κατα-*, *ἐκ-*, *ἀπο-*, *συγ-*, *ἐπι-*, *προ-κάλυμμα*, whereas forms in *-μός* from this stem do not occur.

*βάδος* Av. 42 in place of *βάδισις*. *ἐν παιδιᾷ παρεσχημάτισται*, says the scholiast (cf. Eust. 637, 6). With *βάδον βαδίζομεν* compare *κράγον κεκράζεται*, Eq. 487. *οἱ κωμικοὶ παίζειν εἰώθασιν τὰ τοιαῦτα* (schol.).

*φροντιστήριον* Nub. 94, 128, 142, 181, 1144, 1487, 'thinkery', 'thinkshop', comically formed by Aristophanes from *φροντίζειν* on the analogy of *δικαστήριον*, *βουλευτήριον*, κ. τ. λ. by adding *-τήριον*, the usual suffix denoting place, to the verbal stem. Some writers think that *φροντιστής* too is very likely a coinage of Aristophanes.

*ἵππερος* Nub. 74. This comic invention gets its ending from *ἵκτερος* which it suggests. Formed on the analogy of *ἵκτερος* and *ὑδερὸς*, words which denote disease, it is intended to mean 'horse-sickness' (*νόσος ἵππική* 243). Compare the free use of *-itis* in newly coined words like *literaturitis*, *Americanitis*.

*χαίρηδών* Ach. 4. Many words in *-δών* (cf. *-do*, *-dinis* in Latin) signify a diseased condition of body or mind, physical or mental suffering,<sup>1</sup> e. g., *τηκεδών*, *σπαδών*, *σηπεδών*, *πυθεδών*, *τυφεδών*, *πρηδών*, *έδηδών*, *άκηχεδών*, *στρευνεδών*, *τερηδών*, *μεληδών*, *άχθηδών*, *άλγηδών*. On the analogy of these words, but especially *άλγηδών*, *άχθηδών*, *μεληδών*, and *συναλγηδών*, Aristophanes coined the incongruous word *χαίρηδών*, expressing not mental anguish but gladness, 'joyitis' perhaps. It takes the place of *χαρά* here (Hesych.)—'rejoicement' or 'rejoicefulness' instead of 'rejoicing'—and has a high sound.

*Νεφελοκοκκυγίαι*, Av. 917, 963, 1023, the plural in place of the usual singular form of the name (vss. 819, 821, 904, 1565) on the analogy of cities with plural names, *Ἀθῆναι* its mother-country, in particular, as if this newly built city forsooth were

<sup>1</sup> Brugmann, *Grundriss* <sup>2</sup> II, 1, §§ 363, 501.

like Athens the result of the union of a dozen states. The three adventurers from Athens who use this form seek thus to ingratiate themselves with Peithetaerus, since the plural in place of the singular gives the city an air of greater importance.

*πάτρα* Alexis 193. The poetic *πάτρα*<sup>1</sup> is here used in place of the familiar prose word *πατρίς*, in order that *πάτρας* may make a jingle with *μήτρας* in the following line; just as the coined word *ἰχθυοπόλαινα* was substituted by Pherecrates in fr. 64 for *ἰχθυόπολις*, the correct form of the feminine, in order to make a jingle with *μαγείραινα*.<sup>2</sup> In the same way Plautus put *inaniae* in place of *inanitas*<sup>3</sup> in Aul. 84 for the sake of the rhyme *inaniis—araneis*.

*πλέκος* in the paratragic passages Ach. 454, Pac. 528 stands for *πλέγμα*, just as *πῶγος* is used in poetry for *πῶγμα*. It is found nowhere else, and for that reason may possibly be a comic invention here. In Pac. 528 it takes the place of *τέκος* in the line from the Telephus there parodied, and it is evident that it was used in preference to *πλέγμα* on account of the similarity of sound of *πλέκος* and *τέκος*. Still closer to *τέκος* is *τέγος* in the parody of the same line by Plato Comicus (fr. 135). Starkie suggests that *πλέκος* may be a substitute for *τέκος* in Ach. 454 also. In this line (Ach. 454), furthermore, *χρέος* is used for *χρεία*, perhaps for fun. Another formation of the kind, perhaps comic, is *βλέπος* in Nub. 1176 for *βλέμμα* (Pac. 239, Pl. 367, 1022). It occurs only here.

*άλμαία* Ar. fr. 419 for *ἄλμη*, and *πυγαία* Archipp. 41 (cf. Mein. 2, 726) for *πυγή* remind one of the poetic *γαῖα* in place of the prose word *γῆ*, *εὐναία* for *εὐνή*, *ἀναγκαίη* for *ἀνάγκη*, *γαληναίη* for *γαλήνη*, *Ἀθηναίη* and *Ἀθηναία* for *Ἀθηνᾶ*, *Σεληναίη* for *Σελήνη*, κ. τ. λ. See Anecd. Bekk. 22, 28: *άλμαϊαν, τὴν ἄλμην ὡς Ἀθηνᾶ Ἀθηναία, πύλη πυλαία, ὥρα ὥραία*, cf. 73, 31. These longer and fuller poetic forms—often the same as the feminine of the adjective in *-αῖος*—have a dignified and lofty tone, but when used instead of vulgar and commonplace words like *πυγή*, they are ridiculous.

<sup>1</sup> For *πάτρα* in paratragic passages, cf. Th. 136, Ran. 1163, 1427.

<sup>2</sup> Cf. Comic Terminations, Part I, pp. 15 f.

<sup>3</sup> The reverse change, i. e. from *opulentia* to *opulentitas*, in M. G. 1171 produces a grandiose effect, just as Cicero's coinages *Appietas* and *Lentulitas* (Fam. 3, 7, 5) do.

βολβοῖο Plat. Com. 173 for βολβοῦ. As a parody on the proverb

ἄρξομαι ἐξ ἀγαθοῖο, τελευτήσω δ' ἐπ' ἄμεινον,

Plato the comic poet wrote the line

ἄρξομαι ἐκ βολβοῖο, τελευτήσω δ' ἐπὶ θήνον.

Eustathius (on Il. 18, 570), however, seems to think that this Plato passage points back to Homer's words ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι in Il. 9, 97. The mention of Philoxenus' pretentious work on cookery (Δείπνον) which was written in an extraordinary style and in Homeric verse causes the speaker to fall into the dactylic hexameter and to attach the lofty epic ending of the genitive case to the lowly word βολβός, by way of imitation and ridicule. This incongruity is in accord with the contrast between the triviality and indecency of the matters discussed in the fragment, and the heroic verse in which they are clothed. The same incongruity is created when the iterative suffix -σκ- which is Ionic and epic<sup>1</sup> is added to the vulgar word βινέω in the mock-tragic line Eq. 1242.

Στρεψιάδες Nub. 1206 is a blunder of the rustic Strepsiades in the inflection of his own name, caused by a false analogy with vocatives like Σώκρατες which he himself employed in vs. 222. It is used in place of Στρεψιάδῃ for fun, say the scholiast, Choeroboscus I, 164, 20 (Hilg.), and Cramer. Anecd. Ox. III, 390. See also Ἡράκλειδες (?) in Menand. 893.

ἐμαντός Plat. Com. 78. In the opinion of Apollonius, De Pron. 69, 18 and 113, 17, the nominative case of the reflexive ἐμαντοῦ was probably used ἔνεκα τοῦ γελοίου. See Pherecr. 112.

τάχας Ar. fr. 869 is thought to be the comically formed accusative plural of the adverb τάχα 'perhaps', the excessive use of which the poet is ridiculing.

### Comic Feminines.

In view of the seclusion of women in ancient Athens, feminines of words like general, herald, policeman, and orator are comic. The gender is indicated by the article in ἡ γραμματεὺς Th. 432, ἡ στρατηγός Eccl. 491, 500, 727 (see also fr. 945), Cratin. 428; but in the following words it is shown by the termination, which thus contributes to the comic effect:

<sup>1</sup> See Curt. Stud. I, 2, 259, Curtius, Verb.<sup>1</sup> II, 376 f.

*στρατηγίς* Eccl. 835, 870, 'commandress', 'chieftainess', comes appropriately from the mouth of the female herald and of one who has been converted to the new order of things in the Ecclesiazusae. See also Pherecr. 235.

*Στρατιώτιδες* 'Soldier Girls' is the name of a play of the comic poet Theopompus; cf. 'sailor girls' (*ναυτίδες*, *ναύτριαι*<sup>1</sup>) in Theopompus and Aristophanes. As adjectives, *στρατηγίς* and *στρατιώτις* are familiar.

*Χορηγίς*, a play of Alexis, deserves mention here only in case it is a female choregus, not the name of a hetaera.

*κηρύκαινα* Eccl. 713, 'heraldess', 'crieress', is another product of the *γυναικοκρατία*. Cf. *σκύλαξ*, *σκυλάκαινα* for the form.

*Σκύθαινα*, Lys. 184, a comic feminine of *Σκύθης* (= *τοξότης*) in the sense of 'policeman' (Th. 1017, 1026, etc.), and hence a 'policewoman'. See also Alex. 331. The form too is unusual, the regular feminine being *Σκυθίς*. It is made on the analogy of words like *Λάκων*, *Λάκαινα*.

*μαγείραινα* Pherecr. 64 is comic in form as well as in meaning: *οὐδείς οὐδὲ μαγείραινεν εἶδε πώποτε, | ἀλλ' οὐ μὴν οὐδ' ἰχθυοπώλαιναν. θεράπεινα* may have suggested *μαγείραινα*. *ἰχθυοπώλαινα* in the second line is another comic formation, made to rhyme with *μαγείραινα*. See above, p. 177.

*συκοφάντρια* Pl. 970 'informress'. Like the *συκοφάντης* who was a prominent figure in the long preceding scene, the old woman too had suffered reverses through the healing of Plutus' blindness, and since she entered just as he ran off, it was natural to call her in fun a 'she-informer'. That the occupation was unheard-of for women makes the term all the more ridiculous. For the unusual form see above, p. 175.

*σκάστρια* adesp. 1158. *σκασταί*=*συκοφάνται*, E. M. *σκάστρια*=*συκοφάντρια*, Hesych. Cf. *σοφίστρια*, 'a she-sophist', coined by Plato, Euthyd. 297 c.

*Ἀθηναία* Pherecr. 34. The familiar formula "Athenians and their allies" is parodied by being put in the feminine. In order that, for the purposes of parody, the change may be as slight as possible, merely the ending of *Ἀθηναῖος* is made feminine, though the usual feminine is *Ἀττική*. *Ἀθηναία* also

<sup>1</sup> Theopompus' *ναυτίδες* (fr. 79) is a more correct formation than Aristophanes' *ναύτριαι* (fr. 825), cf. *κλέπτρια* (Sotad. 2).



implies citizenship. See Mnem. X, 82 and Hermes XLII, 11 for this passage, and compare Philem. 66 and Canthar. 5.

Protagoras divided substantives into three classes as to gender, masculines, feminines, and things,<sup>1</sup> and criticised the gender of *μῆνις* and *πήληξ* in Homer, holding that they should have been masculine,<sup>2</sup> perhaps on account of the termination.<sup>3</sup> It is these grammatical views of Protagoras, set forth in his treatise on *ὀρθοέπεια*, that Aristophanes brings into ridicule in Nub. 658-693,<sup>4</sup> attributing them, of course, to Socrates who is made the representative of the class of sophists. He coins *ἀλεκτρύαινα* 'cockess' on the analogy of *λέων*, *λέαινα*, 'lion', 'lioness', in order to show the gender plainly, since the usual word *ἀλεκτρυνών* must stand for both male and female. This leads him to the unexpected change of *ἡ κάρδοπος* to *ἡ καρδόπη* that termination and gender may agree, seeing that *-ος* is in most cases a masculine suffix; and then he proceeds with equal abruptness to change *Κλεώννυμος* to *Κλεωνόμη*, just as he changed *Σμίκνυθος* to *Σμικνύθη* in the Knights 969, in order to ridicule the effeminacy and womanish habits of these men, the same purpose being accomplished by the article in *τὴν Ἀμυνίαν* Nub. 691. Compare *Egilia* for *Egilius* in Cic. De Orat. 2, 277; *Pediatia* for *Pediatius* in Hor. Sat. 1, 8, 39; and Freinsheim's conjecture *Gaiam Caesarem* in Tac. Ann. 6, 5; and for a change of the opposite kind, the substitution of *Ψυκράτης* for *Ψυκρατία*, see Plut. Pomp. 32, 6.

Three instances of this last change, in which the masculine ending is substituted for the feminine in words that are properly feminine, may be noted here. The comic effect is not great, but is worthy of mention.

*Λυσίστρατος* Lys. 1105. The shift of termination is comic in so far as it gives an opportunity to play on the inner meaning of the word (*λύειν* + *στρατόν*).

*σάλπης* Archipp. 19. In the war waged by the fish upon men, the *σάλλη* assumes the form *σάλπης* in order to become the trumpeter (*σαλπ-ίζω*).

<sup>1</sup> Aristot. Rhet. III, 5, 5.

<sup>2</sup> Id. Soph. Elench. ch. 14.

<sup>3</sup> Id. Poet. ch. 21 fin.

<sup>4</sup> Cf. Spengel, Artium Script. 42-3; Frei, Quaest. Protag. 130-3; Zeller, Phil. d. Griech.<sup>4</sup> I, 1018, 5.

μητρνύς Theopomp. Com. 12. The Greek word for 'step-father' is πατρῴος or πατρνύς,<sup>1</sup> but Theopompus in sport coined a word for 'step-father' by merely changing the ending of μητρνιά 'step-mother' from feminine to masculine.

*Comic Comparatives and Superlatives.*

A comic effect is produced when words are compared which do not admit of comparison:

αὐτότερος αὐτῶν, Epicharm. fr. 5 K.

αὐτότατος Ar. Pl. 83. In a similar conversation in the Trinummus Plautus made up *ipsissumus*<sup>2</sup> (988) in imitation of αὐτότατος.<sup>3</sup>

Δαναώτατος Ar. fr. 259. This is one of the forms that comedy coined ἐνεκα γελοίου, seeing that proper names are not compared, says Apollonius, De Pron. 64, 10. Cf. *Poenior* in Plaut. Poen. 991:

Nullus me est hodie Poenus Poenior.

προβάτερος, οἰότερος Sophron 122 K, 96 Ahr. These words come from the text of Ahrens whose reading of an obscure passage in E. M. 256, 33 is προβάτου προβάτερον, οἶος οἰότερον. They are regarded as comic comparatives of πρόβατον and οἶος.

κραμβότατος Eq. 539. Some scholars follow Hesychius in his explanation of this word as equivalent to καπνῳότατος (cf. Theocr. 7, 37); others, notably Professors Gildersleeve and Wilamowitz, regard it as a comic superlative of κράμβη 'cabbage'. Crates' jokes were stale, 'chestnuts' done up in a slightly new form. With the latter meaning of κραμβότατος compare such newspaper English as "T. is the whiskiest town I ever saw".

<sup>1</sup> See Plut. Arat. 41, 2, Cleom. 11, 1, C. I. G. 3445, Eustath. on Il. 5, 385.

<sup>2</sup> Ergo vides quae nomina comparantur: quae sunt qualitatis et quantitatis. Ea autem, quae non sunt qualitatis et quantitatis, non recipiunt comparationem. Ne te decipiant illa Plautina et Afraniana verba, ipsissimus; ioco comico hoc dixit. Est etiam apud Graecos αὐτότατος tale. Comica sunt ista et ad artem non pertinent. Pompeius, Comment. 153, 13 (Keil).

<sup>3</sup> Compare also *die deinigste* in Jean Paul, Titan 73: "Aber, Bruder, kannst du nur eine Minute lang glauben, sie bleibe nicht ewig die deinigste?" and Franz Liszt's "Komme zu deinem deinsten F. L." (quoted by Schwab).

μονώτατος Eq. 352, Pl. 182, 'onliest'. ὡς αὐτότατος πέπαικται is the comment of the scholiast. Yet it occurs in Lycurg. 88 and 89, and Theocr. 15, 137, and so was less extraordinary than αὐτότατος.

προτεραίτερος Eq. 1165. This comic doubling of the comparative is appropriately assigned to the vulgar Sausage-seller, who was responsible for μονώτατος (352) too. He answers the Paphlagonian's πρότερος with a double comparative in order to outdo him.

κυντερώτερος,<sup>1</sup> Pherecr. 106, a comparative of the comparative κύντερος (Homer).

κυντατώτατος Eubul. 85, formed from κύντατος (Hom., Eur., Ap. Rh.), and hence a double superlative.

Double forms, however, are by no means confined to comedy, cf. Aesch. fr. 432, 434 N<sup>2</sup>., and the examples given in Kühner-Blass, § 157, 4. In Latin they belong mainly to the later language, e. g., *postremissimus*, *minimissimus*, *proximior*, *pluriores*. Such doubling as μᾶλλον ὀλβιώτερος<sup>2</sup> Eccl. 1131 is more in accord with the usage of other Greek authors. Another kind of pleonasm which likewise occurs elsewhere is seen in ὑποπρεσβύτεραι Ar. fr. 350, ὑποθιλύτερος and ὑπαγροικότερος fr. 685, where both the prefix ὑπο- and the comparative ending express the idea of 'somewhat'.

One may notice in passing the heaping together of a number of superlatives. The longer and more sonorous the adjective, the droller the effect. It is often in address that they are thus crowded together. See, for example, σοφώτατε, κλεινότητε, σοφώτατε, γλαφυρώτατε Av. 1271 f., φιλανθρωπότατε, μεγαλοδωρότατε Pac. 393 f., φιλτάτη, μισοπορπακιστάτη Pac. 661 f., θερμόταται, ποτίσταιται Th. 735, χειροτεχνικωτάτους, σοφώτατον, κιθαραοιδότατον, θυμοσοφικώτατον Vesp. 1276 ff.

In Plautus comic superlatives abound, e. g., *verberabilissimus* Aul. 633, *paenissimum* Aul. 466, 668, Most. 656, *ecfertissimum* Capt. 775, *occisissimum* Cas. 694, *penilissimum* Cist. 63, Pers. 522, 541, *oculissimum* Curc. 120, *parissimum* Curc. 506,

<sup>1</sup> For other variations from the norm in Pherecrates see κλεπτίδης (Comic Termin., Part I, p. 52), *ιχθυοπώλαινα*, *μαγείραινα*, and *Ἀθηναία* (above), and Meineke, Hist. Crit. Com. Graec. pp. 67 f.

<sup>2</sup> *Magis* with a comparative is a colloquialism that is rather common in Plautus.

*exclusissimus* Men. 698, *geminissimus* Pers. 830, *patruissimus* Poen. 1197.

-ίστερος and -ίστατος.

Comparatives and superlatives in -ίστερος and -ίστατος are found chiefly in comedy. Xenophon has *πλεονεκτίστατος* and *ὀψοφαγίστατος*, and Aristotle *λαλίστερος* and *λαγνίστατος*—not high words. In Euripides' satyr-drama, the Cyclops, old Silenus uses *λαλίστατος* in speaking to the monster, but this is not far from comedy. The rest are in the comic poets. In these more or less vulgar endings -ίστερος and -ίστατος lies the comic force of the following comparatives and superlatives, that is to say, the form of the words rather than their meaning is comic:

*κλεπτίστατος*<sup>1</sup> Pl. 27, a surprise after *πιστότατος*; *ποτίστατος* Th. 735; *πρωχίστερος* Ach. 425 (elsewhere *πρωχότερος*); *λαλίστερος* Ran. 91, fr. 668, Alex. 92, Menand. 416; *λαλίστατος*<sup>2</sup> Menand. 164; *κακηγορίστερος* Pherecr. 96; *κακηγορίστατος* Ecphant. 5; *μονοφαγίστατος* Vesp. 923 (comic in meaning as well as in form); *μισοπορπακίστατος* Pac. 662; *ἀρπαγίστατος* Plat. Com. 57; *γαστρίστερος* Plat. Com. 195.

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<sup>1</sup> Cf. *κλεπτίστερος*, Suidas, in the proverb *Νεοκλείδου κλεπτί τερος*.

<sup>2</sup> Plut. Quaest. Conviv. 1, 5, 1; Luc. Somn. 2.